

# ***Music Theory in Practice***

## Chapter 10: Harmonic Progression and Harmonic Rhythm

### **CHORD PROGRESSIONS**

#### **Circle Progressions**

The most common and strongest of all harmonic progressions is the \_\_\_\_\_  
\_\_\_\_\_ - adjacent roots in an ascending fourth or descending fifth relationship.

These progressions provide direction and drive toward the \_\_\_\_\_ and are often  
found in \_\_\_\_\_.

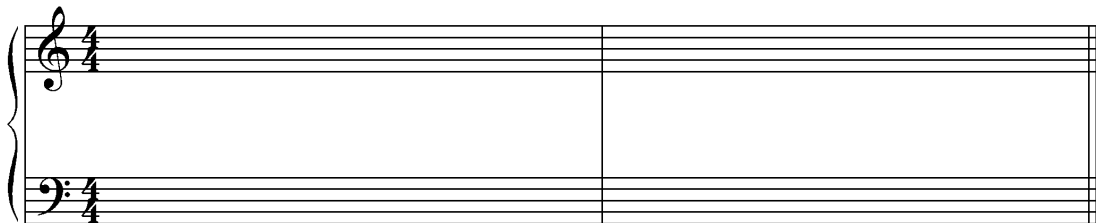
A Diatonic Full Circle Progression in a major key beginning on the tonic would look like  
this:

\_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

A Diatonic Full Circle Progression in a minor key beginning on the tonic would look like  
this:

\_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

Part writing a full circle progression:



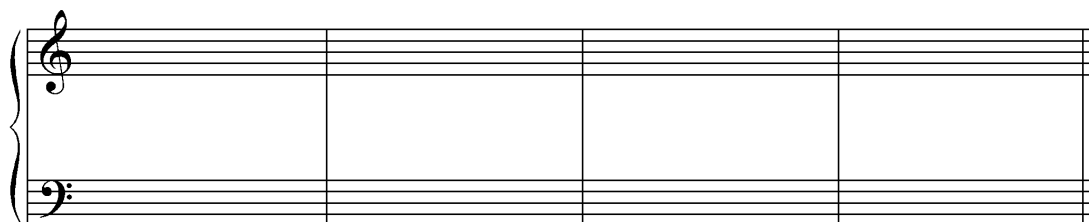
### **Ascending Fifths and Descending Fourths**

The ascending fifth or descending fourth provides \_\_\_\_\_  
\_\_\_\_\_.

Examples of Ascending Fifths and Descending Fourths: (i.e. I-V)

\_\_\_\_\_

Part Writing Ascending 5ths and Descending 4ths (Pick 4)



### **Ascending Seconds**

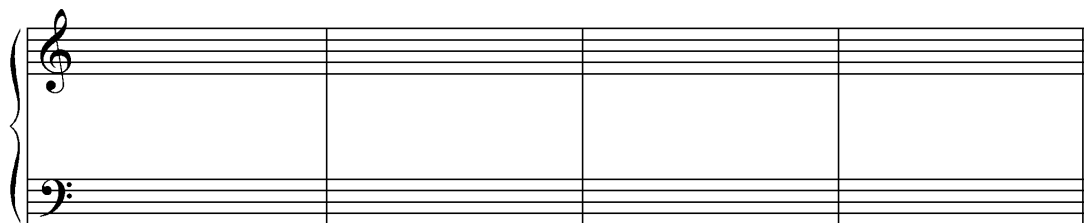
The ascending second progression is often used \_\_\_\_\_  
\_\_\_\_\_.

The resulting progression \_\_\_\_\_ is often considered a  
substitute for \_\_\_\_\_.

Examples of Ascending Seconds: (i.e. V-vi)

\_\_\_\_\_

Part Writing Ascending 2nds (Pick 4)



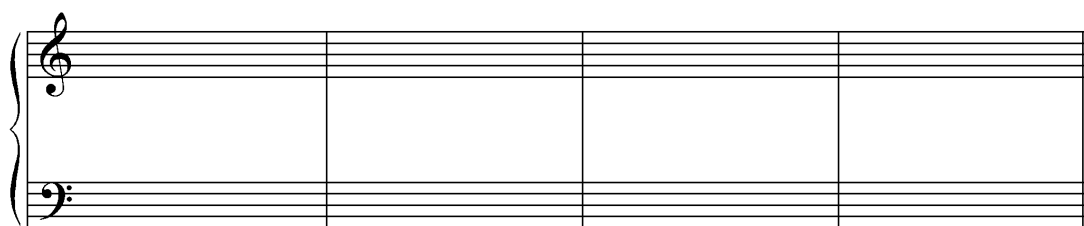
**Descending Thirds**

Descending third progressions are often used in progressions away from the \_\_\_\_\_  
(\_\_\_\_\_) or in a longer series (\_\_\_\_\_)

Examples of Descending Thirds: (i.e. I-vi)

\_\_\_\_\_

Part Writing Descending Thirds



**Substitutes for the Dominant**

Because the vii<sup>o</sup> triad contains \_\_\_\_\_ pitches in \_\_\_\_\_ with the dominant triad, it is closely related to the \_\_\_\_\_. Therefore the progression \_\_\_\_\_ - \_\_\_\_\_, although weaker, functions for all practical purposes as a \_\_\_\_\_ - \_\_\_\_\_.

The second inversion tonic triad, especially in the cadence formula \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_, reflects little of the stable quality normally associated with the tonic function and should be considered a predominant. It is a \_\_\_\_\_ of the \_\_\_\_\_ chord that follows it.

Interval Between the Two Roots	Number of Common Tones	Rules
<b>P5 or P4</b>	1	Keep the common tone and move the two remaining voices by step.
		If you can't keep the common tone, move all voices in the same direction to the nearest chord tone.
<b>M3 or m3</b>	2	Keep both common tones and move the remaining voice by step.
<b>M2 or m2</b>	0	Move all voices in contrary motion to the bass to the nearest chord tone.
		EXCEPTION: V-VI(vi), only two voices will move in contrary motion to the bass and you must double the third.
<b>Unison</b>	3 (all)	You may exchange notes but you must maintain proper doubling, voice range and voice part order.